

# network

HUMANITIES

## Featured in This Issue

1

Living on the Dime to look at effect of I-10 on people's lives

1

Oral history project to gather stories of Mexican railroad laborers

4

Guadalupe Speaks aims to spark revitalization of small coastal town

6

CCH's Hernandez wins literary award

7

Help build stronger communities through California Stories

## LOOKING AT THE IMPACT OF THE I-10 ON PEOPLE'S LIVES

### IDEA FOR PROJECT STEMS FROM PROJECT DIRECTOR'S OWN EXPERIENCE

When Robert Gonzales was growing up in Redlands, Calif., Interstate 10 had become a fixture in the landscape. Completed in 1964, the year Gonzales was born, the freeway, which many refer to as the Dime, had sliced through the town, leaving poor working-class areas on the north side and more affluent neighborhoods on the south. It was on the north side, only a block from the freeway, where Gonzales grew up and where he still lives.

As a kid, Gonzales was bused across the freeway to school. Although he visited the homes of his southside school friends, they never felt comfortable coming to his neighborhood. "They didn't think the area was safe," Gonzales says.

*A view from the I-10 in Redlands.  
Photo / Juliet Conlon*

In reality, North Redlands was run-down, but it was a quiet, family neighborhood where people knew one another. "I rode my bike at all hours of the day without fear," Gonzales remembers. "But there



was a perception out there that the neighborhood was crime-ridden, and this idea became ingrained in people."

Gonzales went on to earn a master's degree in history from UC Riverside. It was only at the continual urging of a professor,

*continued on page 3*

## ORAL HISTORY PROJECT TO GATHER STORIES OF MEXICAN RAILROAD LABORERS IN THE SAN GORGONIO PASS

Grandson of longtime worker hopes to raise awareness of Mexican heritage in the area

Luis Estrada was a railroad man through and through. For 33 years, he worked for Southern Pacific Railroad in the San Gorgonio Pass, the major east-west corridor for rail traffic moving through the San Bernardino Mountains between Los Angeles and points east.

Born in Mexico, Estrada started out as a railroad gang worker in Colton in 1913, rising to crew leader before retiring in 1947. He was one of hundreds of Mexicans who toiled for Southern Pacific in the San Gorgonio Pass area, from

Colton to Indio. Now his grandson, activist Leslie Rios, is determined to preserve the history of that community. Rios' efforts are part of Living on the Dime, the Communities Speak project in Riverside and San Bernardino counties the Council has funded under its California Stories initiative. (See story, this page.)

During the early part of the century, railroad laborers like Rios' grandfather lived in *campo* trains, wooden boxcars converted into living quarters. These portable



*Railroad crew in Banning, 1938-1939: Salvador Becerra, Pedro Flores, Aristeo Garcia, Daniel Gonzales, Victor Miranda and several unidentified workers.*

"homes" took the crew from one area of the rail line to another, depending on where the work was. The men carried 50-pound

*continued on page 2*

## "California Stories" selected for collection at San Francisco Museum

The Fine Arts Museums of San Francisco has acquired the print "California Stories," created especially for CCH by award-winning artist Michael Schwab, for its permanent collection of prints and drawings at the

*continued on page 6*

The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. *Humanities Network* is published quarterly and mailed to anyone who requests it from the San Francisco office.



# STORIES AND A SENSE OF PLACE



By James Quay, Executive Director

I recently interviewed my friend the writer James D. Houston as part of a research project I'm conducting. There was a wonderful symmetry to this interview, because when I first met Jim, in 1982, I was interviewing him about his book *Californians: Searching for the Golden State*. Now I was in his home in Santa Cruz, once again asking questions about Californians and their relationship to both the state and its many places.

"Everybody has a place," Jim told me. "Everybody has a place. But most people don't have a sense of place. They don't think about it. But at some point in some lives, the idea of place moves into consciousness. You become aware of it, you become aware of your relationship to it, you begin to think about it, you begin to think about the history of the place. A lot of times because a terrain is endangered — by a new subdivision, or they're going to fill up the lagoon, or some goddamn thing — and you're shocked into feeling how much you love your habitat. So that sense of place — that sense that you're from a place, that you have some relationship with California — comes to different people in different ways at different times, and sometimes never."

As Jim's comments suggest, what makes a "sense of place" more than

just a sentiment is that having a sense of place defines not only a personal relationship to a place but also a readiness to act on behalf of that place. We Californians famously arrive here from the four corners of the Earth, but what often ends up uniting us in community is our experience of sharing a place in common. To have a conscious sense of place is to have a conscious love of a place, to want to protect and nurture that place — and that almost always means acting with others who share your love to protect a place.

The poet Muriel Rukeyser wrote that "the universe is made of stories, not of atoms." Places, too, are made of stories. Landscapes may exist without human beings, but places can't. A sense of place requires a story, a telling of how the place came to be what it is today, how the people there now came to be there, and even what became of those no longer there. Within these stories, each of us will set our own story, and, if we are lucky, from this can grow a vision of how the place will flourish and what we can do to help it flourish.

Elsewhere in this newsletter, you'll find descriptions of Communities Speak projects currently under way. The people organizing these projects are planning some amazing activities: in a small agricultural town on the central coast, in urban neighborhoods in Los Angeles and San Francisco, in the coastal counties of Marin and San Diego, and in the San Joaquin Valley cities of Fresno and Stockton.

The details vary, of course. Indeed, the power of the projects lies in the way they have shaped themselves around the particularities and the people of each of their places. But each shares a desire to gather stories about a place. I invite each of you to follow their progress and to learn the different ways we might share our own stories in our own places, and thereby create a sense of place for ourselves.

James Quay

## Railroad worker project (continued from page 1)

rail ties over their shoulders, pounded metal spikes into the ties, and even repaired steam locomotives.

Luis Estrada married the daughter of a railroad man, and he and his wife, Emeteria Lira, moved into section housing in the barrio labor camp in Colton next to railroad tracks. Together the couple raised 10 children, including Rios' mother. The family moved to Beaumont in 1931.

Each town in the pass had its own laborers and special section housing for families. About six railroad families lived in each community in attached two-room cottages. "Everyone knew each other," Rios says. "The women cooked and took care of children, and during World War II, men and women worked for the railroad while many of the local boys from San Geronio Pass were off fighting. They walked the tracks in towns like Beaumont and Banning, clearing debris so trains, sometimes filled with soldiers, could pass safely," he says.

Estrada died in 1980 at age 84, but Rios remembers his grandfather well. "After he retired he bought some land and built a house next to the section housing, and he liked to walk out by the tracks. It was what he knew," Rios says.

When Rios learned that the city of Beaumont planned to rename a street in the town, he immediately decided it should be named after his grandfather. "Other streets were named after pioneers, but none had Mexican names," Rios says.

Through Rios' hard work, in July 2001, Luis Estrada Road in Beaumont was dedicated. Rios turned the event into a celebration honoring all the Mexican railroad workers for their contributions, and 500 descendants of 70 railroad workers showed up at the dedication. "The section housing was torn down in the 1960s," Rios says, "but many families stayed in the area. We all knew we were railroad families, but nothing had been written about our history."

Rios has already collected a number of stories and photographs and has identified 40 more families to interview. "I want children to know about their heritage," Rios says. "I think, for example, the younger generation would be very proud to know that their grandmothers or great-grandmothers did important work for the railroad during World War II. Most of them aren't aware that their families are a vital part of the history of this area. And now people are passing away and the area is becoming more industrial. I want to record these stories before it's too late."

For information about the railroad worker project in the San Geronio Pass, contact Leslie Rios at [Lrios@mexicanheritage.org](mailto:Lrios@mexicanheritage.org) or call 909/769-1989.

Community activist Leslie Rios has deep roots in the railroad community in the San Geronio Pass. Rios' great-grandfather, shown here with his wife and children, circa 1918, worked for the railroad in Colton. Photo courtesy of Leslie Rios.

When Rios learned that the city of Beaumont planned to rename a street in the town, he immediately decided it should be named after his grandfather. "Other streets were named after pioneers, but none had Mexican names," Rios says.





## Living on the Dime

(continued from page 1)

Larry Burgess, that he became involved in the Mexican heritage work that now occupies a large part of his life.

"In graduate school, my academic interest was in social-engineering projects like dams and freeways, and when Burgess wanted to involve me in an oral history project with a community of Mexican citrus laborers, it didn't appeal to me at all. In fact, I thought that the project would only perpetuate the stereotype of Mexicans as orange pickers."

But Burgess kept badgering him, trying to persuade him to change his mind. Finally, he suggested that Gonzales go to the Smiley Public Library, the only public library in Redlands, and do some research. "The library," says Gonzales, "had everything you could possibly want to know about the history of the area, but there was nothing there about the contributions of Mexicans whose labor helped build the city, even though they made up the bulk



*Hal Embshoff makes horseradish by hand in this Banning shop on Ramsey Street across from the 1-10. Once visible from the freeway, the shop, which has been in Embshoff's family since 1952, is now blocked by a row of fast food restaurants. Photo / Juliet Conlan*

could be. "One of the questions I asked people was, Why haven't you told people these stories before? And their response was always the same: 'We thought no one cared.' "

Gonzales' current project, Living on the Dime, one of nine

River on the east, a distance of approximately 200 miles.

To implement Living on the Dime, Gonzales, now director of the community-based Inland Mexican Heritage, has enlisted support from several dozen organizations in the region. Among them are Habitat for Humanity, the Redlands Police Department, the Boys and Girls Club of Redlands, Haili Wailele Film Foundation, the public libraries in Beaumont, San Bernardino and Colton, and the Riverside *Press-Enterprise* newspaper. Among the individuals contributing to the project are Alfredo Figueroa, a longtime community leader in Blythe who has written a 13-volume history of Aztlan, the mythical place of origin of the Aztec people, and the indigenous people of the Southwest, and Leslie Rios, a prominent activist in Beaumont who has done extensive research on the pioneer Mexican families who worked for the Southern Pacific Railroad in the Gorgonio Pass area. (See story on page 1.)

The project is also attracting a number of volunteers and even interest from some Ivy League schools. Gonzales reports that a student from Harvard will serve as a volunteer with the project next summer and that a professor at Brown involved in establishing the first ethnic studies program at an Ivy League school is eager to find out what Gonzales is doing. "We're getting a good response from people, but money is still a problem," he says. "For some activities, we only have startup funds, so we're continually looking for new sources of money."

Story-collecting activities for Living on the Dime will take place over the next two years, city by city, and include special story-sharing days during which participants will

have opportunities to tell their stories and share photos and documents. Among the programs planned are a theater piece developed from the collected stories, a multimedia exhibit focusing on the environmental impact of development in the area, and a series of community forums to enable residents to discuss community concerns that the stories uncover. The project also includes plans to establish a series of non-profit educational and social research centers along the 1-10 corridor.

When asked about the challenges of managing a project the size and scope of Living on the Dime, Gonzales appears unfazed. "I like to envision things and then make them happen," he says. "And there are so many people involved in the project who are both capable and passionate about the work that it makes my job much easier."

Gonzales goes on to talk about what he hopes the Dime project will accomplish. "The Inland Empire is a very large geographical and political unit," he says, "and the I-10, the largest man-made structure in the world, ties the area together. The people who live along the freeway are connected by the freeway, too, and they have stories to tell about how the I-10 has affected them. I think many of these stories will bring up issues that touch almost everyone. Ultimately, the project will give people a chance to speak out — and then, hopefully, encourage them to take action."

*To find out more about the Living on the Dime project, visit the Inland Mexican Heritage website at [www.mexicanheritage.org](http://www.mexicanheritage.org). Robert Gonzales can be reached at [rgonzales@mexicanheritage.org](mailto:rgonzales@mexicanheritage.org).*

## The Living on the Dime project will gather the stories of people along the I-10 in San Bernardino and Riverside counties (called the Inland Empire) whose lives have been affected by the freeway.

of the population." Deeply angered and frustrated by this omission, Gonzales changed his mind about the project and dove into the work.

Gonzales spent the next several years chronicling the Mexican citrus worker community in East San Bernardino Valley and ended up with a 36-volume oral history and a collection of photographs and artifacts. Along the way, he established the Redlands Oral History Project. "The work," says Gonzales, "shows what it was like to be Mexican at a certain time and place, in a very conservative community."

Gonzales was the only person capturing and preserving the stories of the Mexican population in the area, and he realized how important the work was. "The need was enormous because nothing like this had been done before. And I realized how vital it was to capture the stories from the people who made the history themselves. For me it was a question of writing our own history — or it would be written for us."

Gonzales also saw how powerful and affirming the act of storytelling

Communities Speak projects CCH has funded under its California Stories initiative, is an outgrowth of his work in East San Bernardino Valley. "In my research with Mexican settler families, I found that one theme kept repeating itself: the way artificial barriers — railroads, roads and then the freeway — came to separate towns and people. I became interested in what the construction of freeways did to communities. I noticed a recurring pattern, that freeways always seem to go through ethnically diverse, heavily populated areas where people are least able to speak out on issues. It happened in Redlands where I grew up, and it happened in almost every town on the I-10. This project will give those people a voice."

The Living on the Dime project will gather the stories of people along the I-10 in San Bernardino and Riverside counties (called the Inland Empire) whose lives have been affected by the freeway. The project will include people from a variety of backgrounds and cover an area that runs from San Bernardino Valley on the west to the Colorado



# GUADALUPE SPEAKS AIMS TO SPARK REVITALIZATION OF SMALL COASTAL TOWN

Larry Alkire, project director of *Guadalupe Speaks*, one of nine *Communities Speak* projects CCH is funding under the *California Stories* initiative, recently talked to *Humanities Network* about his project.

**Q:** What was the genesis of the idea for *Guadalupe Speaks*?

**A:** *Guadalupe* has been declining economically since the early 1980s. Until then, it had been vibrant and wide open, but much of the activity was illegal — gambling, drugs, alcohol. Then federal authorities conducted a raid and everything changed. People just stopped coming to the town and businesses started to dry up. There was a feeling of hopelessness about the future. When I looked at the town, I saw tremendous potential, particularly for tourism. It has a historic small-town feel and unique architecture, its population is diverse, and it is close to a sand dune preserve with more than 1,000 wildlife species. Last year, I made a presentation to the City Council about tourism opportunities. They liked what I had to say. Two City Council members volunteered to co-chair a new committee, and I became a volunteer tourism coordinator. Together we started to look at opportunities. We organized a bike race and did a few other things, but we hadn't found a way to bring people together to deal with the problem of revitalization. Then I heard about the CCH *Communities Speak* grant program. It seemed to fit so well with what we were trying to do.

**Q:** Tell us about some of your activities

**A:** We're working with 28 major groups and organizations. The Ethnic Studies Department at Cal Poly is playing a big role. Cal Poly

students are being trained to interview residents we've identified to gather historical information. We want to tap into all aspects of the town's history to get a vision for the future. So far, they've done two interviews, and 200 are planned. Tom Neuman, who owns a multimedia company, is video-taping the interviews. He will help us turn them into different formats. We want to put TVs in kiosks at various locations in town, so visitors and locals can touch a screen and find out about the history of the town.

One of the interviews was with Harry Masatani. His family ran a grocery store in town before World War II, but then they were sent to internment camps. Later, Harry came back and saved money to buy the same store his parents had operated. His parents never returned here. Now he's one of the few Japanese people in town. During the interview, he showed us a pair of sandals he and his mother made when they were in the camps. Afterwards he told us that he was really glad he did the interview and that he never talked to his kids about some of the things he told us.

**Q:** What's the most exciting part of the project?

**A:** I think there's a real opportunity to establish *Guadalupe* as a cultural center for Santa Maria Valley. The city owns the 400-seat Royal Theater, which it is planning to renovate, and it could become a major venue for events. This past March we coordinated a performance at the theater with a ranchera singer from Guanajuato, Mexico. It was a free concert, all in Spanish, and 130 people came.

We're working with the Santa Barbara County Arts Commission and the Arts and Lectures Department at UC Santa Barbara

"When I looked at the town, I saw tremendous potential, particularly for tourism. It has a historic small-town feel and unique architecture, its population is diverse, and it is close to a sand dune preserve with more than 1,000 wildlife species."



*Guadalupe field worker. Photo: Rod Rolle*

to bring in performers. This spring when Ballet Hispanico was appearing in Santa Barbara, a group of dancers from the troupe came to *Guadalupe* and performed for the junior high school. Afterward, they had a salsa dancing practice session with the kids and in the evening staged a full performance for residents. In 2004, there are plans to bring in the jazz pianist Marcus Roberts, Chicano writer Luis Rodriguez and the San Jose Taiko Drummers. And we also hope to use the Royal Theater for a classic Latino film series.

One of the other exciting things we're doing is handing out 200 disposable cameras to residents — kids and adults — so they can photograph their vision of the city. The pictures will show one day in the life of *Guadalupe*. We plan to put the images up in City Hall, in the main hallway, which is being turned into an art gallery with help from the Santa Barbara County Arts Commission. In one section we want to have a wall of heroes, so people can put up images of people who are important to them. And we plan to bring in artists to





work with kids and help them write stories about Guadalupe. The whole idea is to get people to see their culture in a positive way.

**Q:** What do you hope Guadalupe Speaks will accomplish?

**A:** At the end of the grant period, we hope to have developed the residents' vision for Guadalupe and an action plan for change to take to the City Council. If we have something positive happening at the Royal Theater, it will be a major step forward. And I'm hoping there

will be a change in attitude about the town. I think that will happen if businesses and residents see things happening they didn't think were possible.

For more information about Guadalupe Speaks, visit [www.guadalupespeaks.com](http://www.guadalupespeaks.com). Larry Alkire can be reached at [jlbirders@aol.com](mailto:jlbirders@aol.com).

*Guadalupe families gathered on Main Street in 1989 as part of a Judy Baca mural project. Photo / Rod Rolle*



## GUADALUPE KIDS TO CREATE, WITH COMPUTERS, WALL-SIZED MURAL FOR DISPLAY THROUGHOUT TOWN

Project uses art, history and computers

On a recent summer day in a computer lab in Guadalupe, Calif., 11 kids from McKenzie Junior High School take turns snapping portraits of each other using a digital camera. When they're done, the teacher, artist Osiris Castañeda, shows them how to download the photographs to the computer, open them up in a software program, and print them out. The kids then take paint and paintbrushes, and under Castañeda's direction begin to hand-paint the pictures. Later, as a final step, they take a pen, and, with a little encouragement, write something about themselves on their portraits.

This summerlong class, which meets twice a week, is not a traditional school offering. It will require students to learn about their family history and culture and acquire skills in Photoshop, art and writing. The aim is to enable the kids to create digital collages about how they see Guadalupe. The collages will be pieced together into a wall-sized mural for display in the town. The project is part of Guadalupe Speaks, one of nine Communities Speak projects the Council is supporting under its California Stories initiative. The mural project is also sponsored by the Santa Barbara County Arts Commission in association with the Guadalupe Educational Technology Association, which is providing the space.

Castañeda sees the class as an opportunity for the kids to learn about their heritage through art-making and to talk about social issues in the community. It also gives them a chance to pick up skills in Photoshop while learning about the mural creation process. Just knowing Photoshop, Castañeda says, will be useful to them in high school and college and could influence them to think of graphic design or the arts as a future career.

Castañeda is patterning the class after the collective mural-making process used by artist Judy Baca, who created the "Great Wall of Los Angeles," a half-mile-long mural depicting California's ethnic history. Baca has involved thousands of people in the creation of murals, including first-graders and juvenile offenders.

In addition to exposing kids to digital photography, Castañeda has

brought in books about famous muralists — Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco. The class looks at the murals and talks about them together. Then Castañeda shows them how to find some of the same images on the Internet and later how to combine the digital mural with the photo of themselves taken earlier. Similar to the process with the portraits, the kids print out the mural — now integrated with their photographs — and hand-paint the image. "It's preparing them for the kind of work they'll be doing when they start bringing in their own photographs and creating the mural," Castañeda says.

Castañeda's inspiration for his work with kids derives from his own experience. "I grew up in Virginia and Tennessee, and I was sometimes afraid of appearing too Latino and being overheard speaking Spanish," he says. "As I got older, I began to explore my own heritage and its contributions to society. And I also started finding out about revolutionary movements for poor people. And I realized how important it was to combat poverty and ignorance and at the same time find pride in your heritage. And that is what I think this project can give to these kids. I tell the kids that I want to help them learn about their own history and culture, so that they can embrace it and know who they are. I think that once they have that, they can accomplish anything."

The mural will be displayed at McKenzie Junior High School and at the Guadalupe Cultural Arts and Education Center later this year. For information about the project, contact Osiris Castañeda at 805/965-2623 or [osirisbox@cox.net](mailto:osirisbox@cox.net).



*Osiris Castañeda shows a student how to use a digital camera to take a portrait in the computer lab. Photo / Rick Santoliga*



# CCH'S HERNANDEZ WINS LITERARY AWARD

Tim Hernandez, CCH programs consultant for the Central Valley, is the 2003 recipient of the San Francisco Foundation's highly competitive Phelan Award given annually to a promising young California writer. Hernandez's work, *Skin Tax: Diaries of a Macho*, was selected from 150 submissions. Hernandez, 29, received \$2,000 in prize money and was honored along with three other award winners at a ceremony in San Francisco in June.

"It is a wonderful feeling to have this kind of acknowledgement," Hernandez said. "It gives me a renewed sense of faith in the direction I've been taking with my writing and the motivation to keep going."

*Skin Tax: Diaries of a Macho* deals with what it means to be a man in today's society. Hernandez' men

speak in direct, personal language and tell painfully honest, sometimes funny stories about relationships, peer pressure, fatherhood and the idea of machismo.

In making the award, the judges wrote that *Skin Tax* "takes us to a place and time many are afraid to enter. Intense, impassioned, sometimes tender, sometimes brutal — this is a visceral language full of sexual tension and spiritual angst, language that packs an emotional wallop."

Hernandez had reservations about how *Skin Tax* would be received by the judges. "It is raw and graphic, and when you write the truth, it's scary. But they got it, and that was exciting," he said.

The idea for *Skin Tax* originated with a series of autobiographical poems Hernandez wrote and performed around the state. His performances were well received, and he turned the material into a one-man show. People began to seek out Hernandez after performances to tell him their own

personal stories. "I began to realize that people could relate to what I was talking about," he said.

Hernandez credits his grandfather with giving him a love for story-telling. Another important figure in his artistic development is Juan Felipe Herrera, professor at Cal State, Fresno, and a poet, musician, actor and CCH board member. Hernandez views Herrera as something of a mentor. "In the past if Juan Felipe suggested that I check out a West African dance workshop or one on mime and movement, I did. And then it was simply a matter of applying what I learned to my characters. This process of physically embodying my written work really helped me clarify the intentions of my writing."

Hernandez says that his work for CCH has also affected his writing. He currently serves as a consultant to the CCH Communities Speak project Harvest Story: Connections to the Land. The project will gather stories from family farmers and farmworkers in some of Fresno's



poorest communities. "I am in the fortunate position of being able to listen to stories from many different kinds of people. Although each story is unique, the underlying themes — struggle, survival, courage and the human capacity for overcoming adversity — are constants. Eventually, in my own writing, I began to see that these same elements needed to exist in every character, every line and every rhythm of my stories, and that it was purely a matter of refining these details and allowing the honesty of each story to tell itself.

## CCH board member Roth named director of new Holocaust center

CCH Board member John Roth has been named director of the new Center for the Study of the Holocaust, Genocide and Human Rights at Claremont McKenna College. The center promotes research, teaching and publishing on the Holocaust. Roth, who held the Russell K. Pitzer professorship at Claremont McKenna for more

than 25 years, was recently named the Edward J. Sexton Professor of Philosophy at the college. His most recent book, a revised edition of *Approaches to Auschwitz: The Holocaust and Its Legacy* (Westminster John Knox Press), appeared in August 2003.

## New programs manager in San Francisco

Susana Loza is the new programs manager in San Francisco. Loza replaces Sarah Ashcroft, who left CCH to attend graduate school in New York. Before joining the Council, Loza was the public affairs coordinator and website manager for Planned Parenthood.

Loza holds a bachelor of arts degree from Stanford University and is a candidate for a doctorate



Loza, shown here with her godson.

in ethnic studies at UC Berkeley. Her dissertation investigates how popular culture creates community and shapes identity.

## CCH Board Nominee Ballot

I nominate _____	
as a member of the California Council for the Humanities Board of Directors.	
_____	
Address _____	
City/State/Zip _____	
Nominee's professional title _____	
Phone _____	E-mail address _____
Your name _____	
Address _____	
City/State/Zip _____	
Phone _____	E-mail address _____

Please fill out and mail along with supporting materials to:  
CCH, 312 Sutter Street, Suite 601, San Francisco, CA 94108

## Board nominations sought

The California Council for the Humanities will select at least two new board of directors members later this year and invites nominations from the public.

Council board members are committed to advancing the humanities and are typically leaders drawn from public and academic life. Members serve three-year terms, renewable once. The Council seeks outstanding people from any part of the state. This year the Council particularly welcomes nominations from Orange County, San Diego County and the San Joaquin Valley.

To nominate an individual, please complete the short form to the left and submit the following supporting materials:

- A brief resume from the nominee.
- A statement indicating the nominee's occupation, education areas of public serve and special qualifications for membership.
- A letter of recommendation from someone other than yourself if you are recommending yourself, or assurance that the nominee is willing to serve if you are nominating another person.

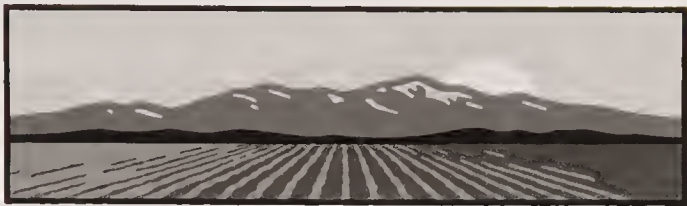
Nominations must be received in CCH's San Francisco office by Friday, October 10, 2003.

Please fill out and mail along with supporting materials to:  
CCH, 312 Sutter Street, Suite 601, San Francisco, CA 94108



# Help build stronger communities through California Stories

and receive this beautiful print!



## CALIFORNIA STORIES

The California Council for the Humanities

**now**, when you make a \$75 donation to the California Council for the Humanities, you will receive as our gift to you this colorful print of the California landscape by renowned graphic artist Michael Schwab. Some limited-edition signed prints are still available for a gift of \$250 or more.

If you would like a signed and numbered print, please act right away because quantities are limited. This dramatic print is 36 inches wide by 15.5 inches tall. It is silk-screened on French archival paper with rich inks that will not fade.

or



This two-CD set of *The Grapes of Wrath* With a gift of just \$45, we'll send you the two-CD set of L.A. Theatre Works' production of *The Grapes of Wrath*, which the *New York Post* called "a thrilling theatrical achievement."

To receive your print or CD, visit us on line at [www.californiastories.org](http://www.californiastories.org) and click on Support Us, or fill out and mail the coupon below to: California Council for the Humanities, 312 Sutter Street, Suite 601, San Francisco, CA 94108

## "California Stories (continued from page 1)

California Palace of the Legion of Honor. The print joins work by artists such as Henri de Toulouse-Lautrec, Andy Warhol and Ed Ruscha, among others, in the museum's collection.

"We are very happy with this news because Michael's image captures the idea of California so well and so simply, and gives an important added dimension to the work we do," said James Quay, CCH executive director. "It's a well-deserved honor for him."

Schwab has created illustrations for many different organizations and businesses, including the Golden Gate National Parks Conservancy, but the "California Stories" print is one of those closest to his heart. "I particularly love the colors and the dramatic simplicity of the Central Valley landscape," he said, "I feel fortunate to have been able to work for an organization like CCH that allowed me to create such a striking image as part of its California Stories initiative."

Supporters of CCH who make a \$75 donation to the Council will receive the silk-screen print as a thank-you gift. Signed limited-edition prints are also available. For more information, see offer, this page, or visit [www.californiastories.org](http://www.californiastories.org).

For information about Michael Schwab or to view his work online, visit [www.michaelschwab.com](http://www.michaelschwab.com).

**Yes!** I want to help build stronger California communities.

- ☐ \$45—Please send me the two-CD set of L.A. Theatre Works' production of *The Grapes of Wrath*
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# Who We Are

The mission of the California Council for the Humanities is to enrich California’s cultural life and to strengthen communities through public use of the humanities.

The Council is an independent, not-for-profit state affiliate of the National Endowment for the Humanities supported through a public-private partnership that includes funds from the National Endowment for the Humanities, private foundations and corporations. The Council also receives essential support from individuals.

To learn more about the Council and how you can participate in its programs, please visit us online at [www.californiastories.org](http://www.californiastories.org).

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